
SECTION MEETINGS

Atlanta, November 12, 1984 — A camera computer setup and the 1/4-in. format were the subjects of discussions by Gino Nappo and Fred Scott, Hitachi, at the meeting which was held at Hitachi Denshi America Ltd., Doraville, Ga. Nappo gave a presentation and a hands-on demonstration of the camera computer system, and Scott presented a paper entitled "1/4-in. Format: A System Concept." — Earl V. Higgins (Secretary-Treasurer), Rt. 10, Box 165, Cumming, GA 30130.

Chicago, November 9, 1984 — John Stapsy, president, Aerial Image Transfer Service, demonstrated equipment for transferring slide shows to either film or videotape. He explained that there are several reasons for transferring a multi-image slide show to film or videotape: equipment setup is minimized, the show is easier to transport, and it is an inexpensive alternative to live film or tape production.

The Aerial Image Transfer Service uses an optical multiplexer that can combine as many as six projectors in one optical system and then project the image directly into the camera lens, eliminating the need to shoot the image off a screen. Aerial Image uses two multiplexers to combine as many as 12 projectors. The system can be controlled by either an AVI or clear light input.

The computer control analyzes each slide for light level and color fidelity and then makes the necessary corrections. The operator can also pre-flash a single frame for contrast control by putting up a "flashing slide" in another projector at the same time as the contrasty slide. Any multi-image show can be transferred to 35, 16, or 8mm, or any videotape format. — Paul

R. Markun (Secretary-Treasurer), Skylite Communications Inc., 623 N. Michigan Ave., Chicago, IL 60611.

Detroit, November 12, 1984 — An informative presentation on new designs in switching architecture was given by Craig Birkmaier, Grass Valley Group. The evolution of video switcher design, he explained, was derived from the earliest relay and potentiometer philosophy to the present-day software-controlled variety using microprocessors. Mixing, switching, keying, and other effects were covered in detail, as were the operational advantages and disadvantages that accompanied each evolutionary stage. Many an operator, he said, has mixed himself into a "box" from which he could not escape without a fade-to-black and a fresh start. The reasons for this and other limitations were made clear, along with the developments that remove the limitations.

The latest architecture, he said, uses microprocessors and software control to vastly increase the utility and flexibility of the switcher while reducing the cost, relative to the older technology. This program provided a firm basis for selection of the right switcher for a specific task, whether for production or post-production. A lively question-and-answer period followed the presentation. — Richard L. Kennedy (Secretary-Treasurer), John F. X. Browne & Associates, 525 Woodward Ave., Bloomfield Hills, MI 48013.

Hollywood, November 13, 1984 Ron Barker, Montage Computer Corp., gave a presentation on electronic flat bed editing



John Stapsy demonstrates a multiplexer at the Chicago Section meeting.

for the 225 members and guests assembled at KTLA-TV. He installed a complete Montage editing system on KTLA's stage #4. A live camera was used to show closeups on the floor, and monitors showed all members of the audience the features of the editing system. A PA system was on the stage, and the editing system had its own sound system that could be heard by everyone present.

Barker began his presentation by explaining how Montage started. He related a time when he flew radio-controlled helicopters. With his eyes, ears, and hands on unmarked control sticks, he could make his helicopter do more stunt flying instinctively than by using his brain to think how to do a stunt. He explained that Montage started that way, that it is a generic, instinctive tool. He drew an analogy between the system, which he called a picture processor or picture cutter, and a word processor.

He then told the audience that what they were seeing was the entire system. He showed the operating area, the main keyboard, and small monitors used during the editing process. At the left of the stage were two racks of equipment. One rack



Gino Nappo (standing) gave a presentation at the Atlanta Section meeting.



Fred Scott (standing at right) read a paper at the Atlanta Section meeting.



Gene Batey (L), Ralph Hayes, and Jeff Montgomery (theater manager) at the Ohio Section meeting held in the Cinema East Theatre.



Colin Parkhill (L) and Thomas Gurley (at the microphone) at the New York Section meeting.

contained a computer, and the other, five hours of picture storage, all on Sony 2700 Beta HiFi transports. A printer sat next to the double rack.

The entire concept, Barker said, is based on the fact that we deal with images. On the two rows of small monitors that are mounted, one above the other, the first and last frames of each small clip of program appear. The first frame is shown on the upper monitor, and the last frame is shown on the monitor directly below. A series of first and last frames is shown across the row of monitors. The first and last frames of each clip are used as data to tell the memory where to go to play the content. The memory can then play a clip for the editor to see, just as a film editor would hold up a piece of film to see what was in the clip. Everything that Montage does is based on the identification of the head and tail of clips. The system uses the data to find the source and play the clip.

Barker explained that the seven pairs of monitors in front of the editor are the display window, and they can move all of their pictures in and out of the display window. The system can contain 2500 individual clips or pairs, and they can be moved horizontally or vertically through the window. The window is driven by a very high speed memory, which is basically a display processor. The display processor feeds the pictures directly up to the viewing window, and it gets its pictures from a 2½-Mbit cash memory. This is basically a solid-state memory on a multi-bus, which is fed in turn by an 8-Mbit Winchester hard disk. The disk is fed by five hours of storage on videocassettes.

Barker then explained in detail the actual editing process. This was a most informative presentation and a number of pertinent questions were asked by the audience. — Louis F. Wolf, Jr. (Secretary-Treasurer), Universal Studios, 100 Universal City Plaza, Universal City, CA 91608.

Nashville, November 15, 1984 — The meeting was held at Federal Express headquarters in Memphis, Tenn. The subject, the new Sony BVP 360 camera, was described in detail by three representatives of Sony Corp. The meeting also included a tour of the Federal Express facilities. — Duane Muir, Nashville State Tech., 120 White Bridge Rd., Nashville, TN 37209.

New England, October 10, 1984 — The meeting topic was Panacam II, Panavision's approach to high-quality video production. Leonard Adler and Chuck Headly, both of Panacam, gave an in-depth look at the Panacam II, explaining the comprehensive system approach Panavision brought to film and how it was applied to video. They demonstrated the system in both natural lighting and low-light situations. Panacam II's outboard setup box and its engineering and monitoring features were also demonstrated. — Michael DiLeso (Events Coordinator), Gaffer/Grip Services, 624 Boston Post Rd., #30, Marlboro, MA 01752.

New York, November 14, 1984 — Thomas Gurley and Colin Parkhill, both of RCA Broadcast Systems, gave presentations on CCD technology for broadcast video. Parkhill gave a historical perspective on the development of CCD technology for video cameras, and Gurley discussed the design parameters and performance characteristics of RCA's recently announced CCD-1 video camera. Also featured was a videotape demonstration of the performance of the CCD-IS camera with optional fast shutter.

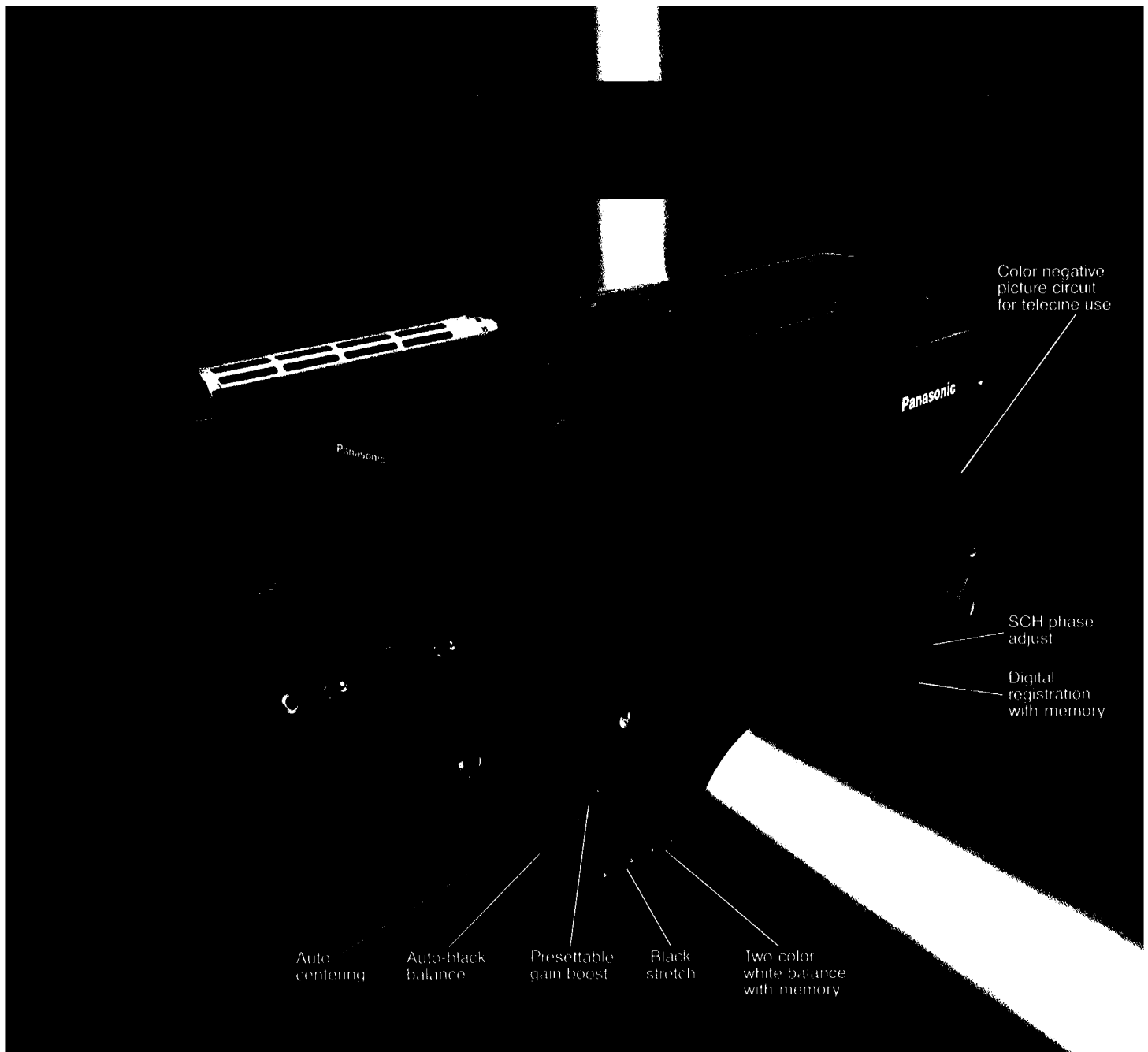
Of special interest to this audience were differences between CCD and tube properties, such as reduced image blurring, lag, high sensitivity, and high dynamic resolution characteristic of CCD technology.

The meeting was held at NBC studios with 115 members and guests present. A lively question-and-answer period followed the presentations. — John C. Norris (Program Manager), 14 Timber Spring Rd., New Fairfield, CT 06810.

Ohio, November 11, 1984 — The meeting was held in Columbus at the Cinema East Theatre, one of the finest state-of-the-art facilities of its kind in the state. Subject of the meeting was the Theater Quality Evaluation Program sponsored by the SMPTE and other prestigious organizations with the aim of improving the quality of motion-picture theater presentations.

Following a slide presentation on the evaluation program, a demonstration was given of the new 70mm, 6-channel stereophonic sound process first developed and introduced for the Lucasfilm Ltd. production of *Return of the Jedi*. This development has resulted in a soundtrack of higher fidelity utilizing all 6 channels of the 70mm print. A special 70mm makeup reel of selected scenes from *Return of the Jedi* was shown to the audience. The crispness, depth perception, and sweep of all sound elements from special effects to dialogue and music, were especially noteworthy. — Ernie Walker (Secretary-Treasurer), NASA Lewis Research Center, 21000 Brookpark Rd., Cleveland, OH 44135.

Pacific Northwest, November 8, 1984 — The meeting, held at the Alpha Video Div. of the Alpha Cine Laboratory, Seattle, followed an earlier exploration of the Betacam. Douglas Kahan and Robert Lasrich, both of Alpha, placed emphasis on the Beta system in the editing suite with considerable discussion of relevant details. — Edward Watton (Secretary-Treasurer), Forde Motion Picture Labs, 306 Fairview Ave., N., Seattle, WA 98199.



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San Francisco, November 14, 1984 — William Shaw, president of IMAX Corp., presented a multi-faceted program on IMAX and OMNIMAX, and their use by NASA. The meeting opened with the IMAX film *Hail Columbia*. Shaw then discussed some of the problems encountered in shooting a film on IMAX 70mm film and mixing it with other formats. He showed slides that explained the IMAX system of shooting and projecting. Other slides showed many of the projection installations around the world, including the

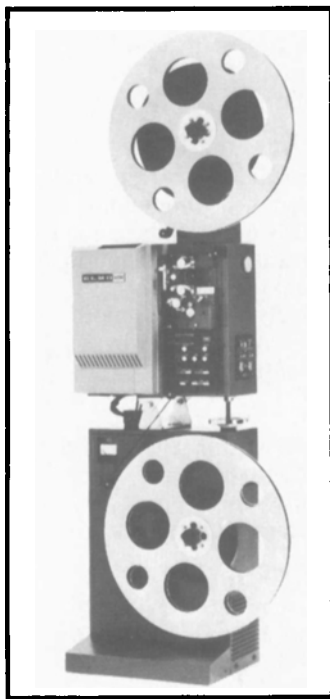
OMNIMAX projection system in which the super-wide film must travel over 10 ft through the air from projection platters to the projection aperture. Particular emphasis was placed on the design of the theater systems for maximum viewing area, fine-grain picture, and high-fidelity sound.

Shaw then discussed the installation and use of IMAX cameras on the 1984 41C space shuttle mission and the various modifications for safety. The grand finale of the evening was 12 min of spectacular



The San Francisco Section viewed the IMAX production, *Hail Columbia*.

THE ULTIMATE PROJECTOR



Elmo Pedestal Projectors are a tribute to user needs rather than abstract engineering. We set out to build the "ultimate projector"...and we did! Thanks to Elmo, the traditional bulky, hot, temperamental theatre projector is gone. 1000W or 2000W Xenon-brilliance delivering up to 5500 lumens of pure white light. It performs flawlessly. Elmo push-button operation makes it simple. Compact design to fit virtually any projection booth.

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Elmo Theatre Projectors have been acclaimed as the "ultimate" by experts. Want proof? Now in use at a highest level Washington D.C. federal facility; by leading professional motion picture labs; in a major motion picture studio; in private homes of two Hollywood superstars; in leading universities, museums, commercial theatres and corporate headquarters.

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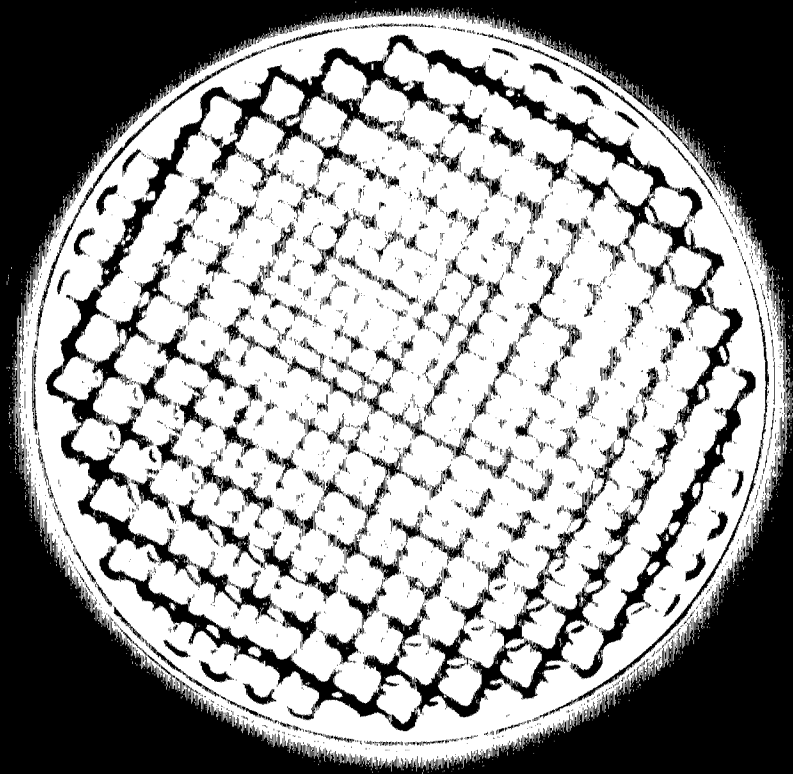
ELMO 16mm XENON THEATRE PROJECTORS

IMAX footage shot from the shuttle, looking back toward earth out of the shuttle bay. Some shots showed the repair and deployment of Solar Max and other activities. This amazingly beautiful footage will be used in conjunction with film shot on the ground for a new IMAX film about the shuttle. — John A. Carlson (Secretary-Treasurer), Monaco Labs, 234 Ninth St., San Francisco, CA 94103.

Toronto, November 13, 1984 — The meeting opened with the film *Too Dirty for a Woman*, provided by the National Film Board of Canada. The first speaker on the program was Joe MacVoy, 3M Canada Inc., who gave a presentation on Photogard, a flexible, self-lubricating protective coating for film, which won an Academy Award in 1983. Basically, the process involves coating the film with a polymer solution, which is then UV cured. As a result, the film is protected from scratching, dye-fading, and bacteria. Older prints can be rejuvenated as the coating also fills in scratches to restore image quality. The audience was shown a tape with before and after shots of a print which had been screened more than 200 times, and the results were readily apparent.

Following MacVoy's presentation, Fred Lemmin, PFA Labs, presented a paper on the new EFC electronic film-conforming system recently installed at PFA. The system, designed in Sweden, combines the high quality and low cost of film with the ease and speed of video post-production, through the use of a customized computer system. Although designed primarily for release on tape productions originally shot on film, the process can be used whether the film originates on film, video, or both. The original negative is transferred to 1-in. tape along with the edge numbering while the workprint is edited and the sound mixed using traditional film techniques. Each edit and effect is then entered into the computer system and the videotape is conformed automatically. — Stephen Cook (Secretary-Treasurer), 45 Smithwood Dr., Islington, Ont., Canada M90B 4S1.

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The new BriteBeam™ 200/PAR 36 uses $\frac{1}{3}$ the energy of conventional daylight lamps.

Compared to incandescent and tungsten halogen studio lights, this rugged high-intensity discharge lamp delivers light nearly three times as efficiently.

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Plus, the new BriteBeam 200W offers an initial color temperature of 5600K — so there's no need to

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And a set of four lenses that can be quickly and easily interchanged to vary beam spread.

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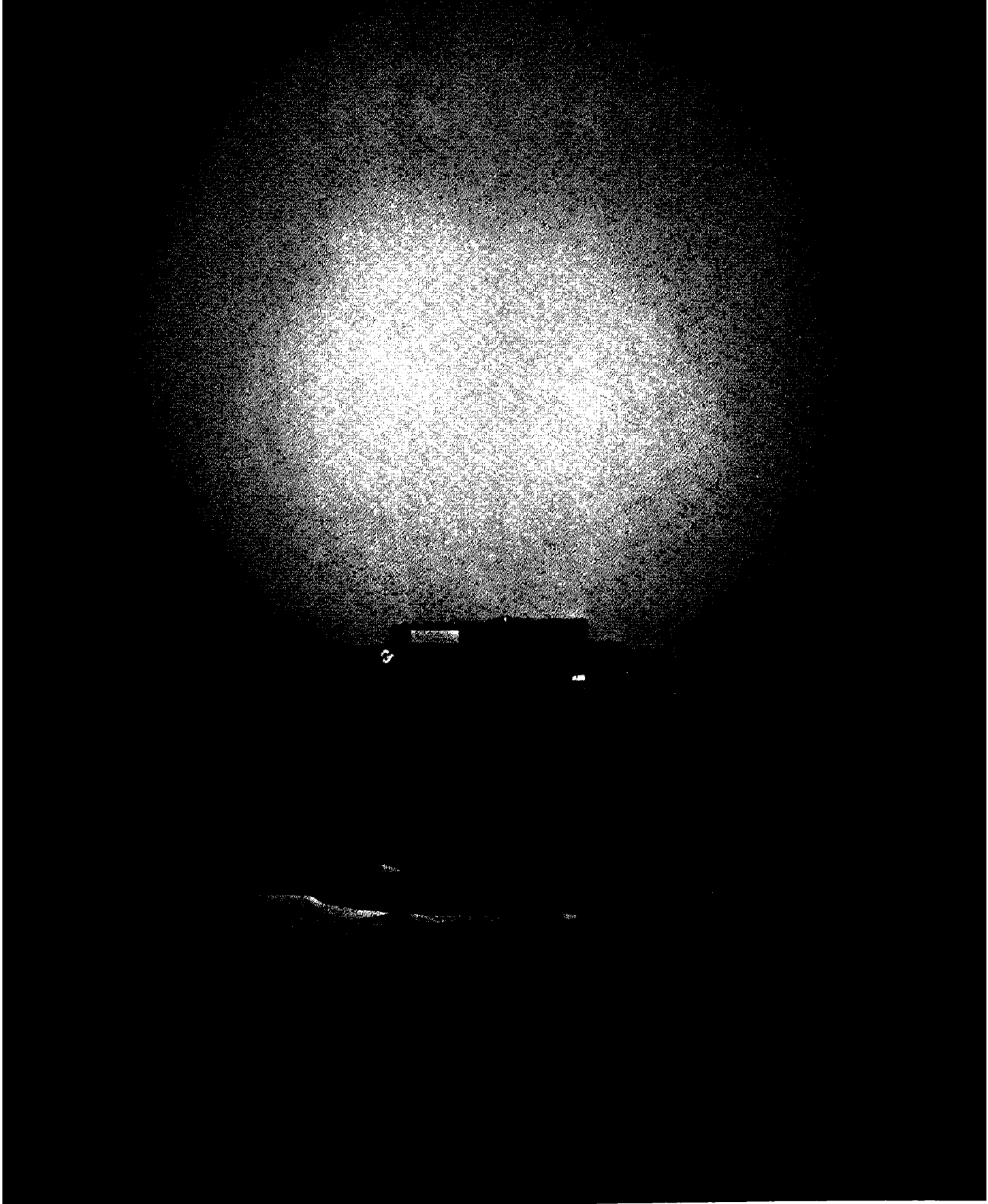


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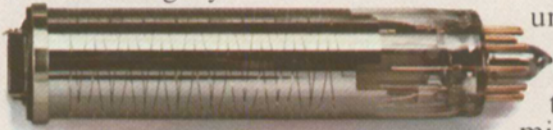


INTRODUCING THE SONY BVP-360. ON MAY 1, 1985, THE REMARKABLE BECOMES AVAILABLE.

When we previewed this camera at NAB, the response was tremendous. Which, considering Sony's considerable reputation for high performance broadcast portables, wouldn't normally seem so surprising. Except for one detail.

The BVP-360 isn't a broadcast portable. (Although at 50 pounds it's certainly the most portable camera in its class.)

What the BVP-360 represents, however, is the culmination of Sony's work in tube technology, in innovative mechanical design and in High Definition Video Systems. A highly sophisticated, automated camera that promises to usher in a new era in price/performance for cameras in the Field/Studio category.



Sony-developed 2/3-inch Mixed Field Saticon.* (Plumbicon™ tubes also available.)

THE 2/3-INCH IMAGE FORMAT COMES OF AGE.

For those of you unable to get through the crowds for a close look at the BVP-360, there are two explanations for the exceptional image quality you saw on the monitors overhead.

First, the BVP-360 employs the remarkable, Sony-developed 2/3" Mixed Field* tubes. The first real challenge to big tube performance. Because they deliver twice the registration and geometric accuracy of conventional 2/3" tubes. Plus greater depth of modulation. And thanks to the special Sony-developed FET that is built into the tube and yoke, an extraordinary signal-to-noise ratio. (MF Plumbicon™ or MF Saticon™ tubes are available.)

Secondly, the Sony BVP-360 is equipped with a breakthrough F1.2 prism design that single-handedly results in sensitivity and depth-of-field comparable with

25mm image formats. And vastly superior to any current 2/3" Field/Studio camera at any price.

And, naturally, when you combine these factors with the extensive signal processing technology Sony has engineered into the BVP-360, you get specs which could only be described as spectacular.

A SUPERHUMAN FEAT OF HUMAN ENGINEERING.

Many of the experts who were able to get their hands on the camera at NAB were even more impressed by how it performs from a human standpoint.

Some were moved to comment by how easy the BVP-360 is to move around. Its smoothly integrated handles. Low weight. The highly maneuverable viewfinder. And the shortest lens-front-to-viewfinder distance in the industry.

Others cited the uniquely pragmatic approach to automation. An approach that concentrates the camera's considerable microprocessor-based intelligence on the most difficult setup operations; functions such as digital registration, B/W balance, flare and gamma.

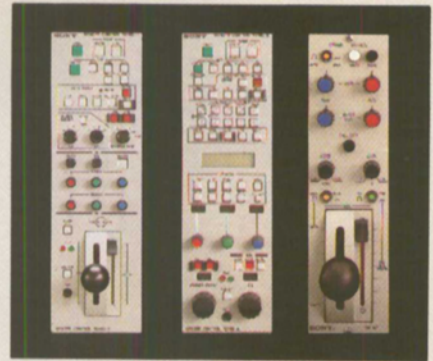
And still others referred to the BVP-360's extensive camera head memory, which can store up to sixty-four scene files, eight setup files, sixteen lens files and three reference files.

Plus the advantages of being able to choose from three remote operational panels.

NOT JUST A CAMERA. A CAMERA SYSTEM.

But perhaps the most striking aspect of the BVP-360 is its "building block" design concept. An arrangement that makes it particularly easy to customize the camera for various production situations.

It starts with a



BVP-360 Remote Control Panels: (left to right) a flexible Field unit, a highly sophisticated Creative Production panel and a simple Studio unit.

camera head able to transmit component signals via Triax or Multicore. Or function as a stand-alone camera.

Then, on the technical front, alignments are handled at the Camera Control Unit. With each camera able to be tweaked individually. Or addressed as part of up to an eight-camera chain linked to one Master Setup Unit.

And finally, on the operational front, all control during production may be directed from one of three types of Remote Control Panels—a simple Studio model, a flexible Field unit, or a highly evolved Creative panel with extensive memory and scene-painting facilities.

ADOPT A WAIT-AND-SEE ATTITUDE.

Of course, as we said at the outset, the BVP-360 isn't ready for delivery tomorrow. But that doesn't mean you have to wait until May to see it. There are units here right now for demonstrations and evaluations.

And of course, by the time you're finished testing it, raving about it and getting a budget for it (although that last part may go faster than you're used to thanks to the BVP-360's incredible price/performance), it won't be tomorrow. It'll be closer to May 1.

SONY
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tube talk



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NEWS

Tektronix Wins Emmy

Tektronix, Inc., Beaverton, Ore., has won an Emmy Award for engineering excellence from the National Academy of Television Arts and Sciences. The award was presented at the annual NATAS awards banquet, September 11, 1984, in New York City. This marks the first time the firm, founded in 1946, has achieved this distinction. Tektronix manufactures sophisticated signal measurement products for use within the television industry.

Emmy Awards are presented annually to identify and honor major achievements within the television industry. Tektronix wins the distinguished Engineering Award for its "continued technical excellence and leadership in television test, measurement, and monitoring technology." In a letter notifying Tektronix about its award, NATAS President John Cannon said, "No award from the Academy is more prestigious than the Engineering Award."

"We've been behind-the-scenes contributors from the very beginning of television," said Television Div. General Manager Larry Kaplan. "This award is recognition of many people for many years of work, and it's well deserved."

Virtually every television facility in the world has some Tektronix products in operation. Since the introduction of its first TV oscilloscope in 1953, Tektronix has produced innovative TV test and measurement products that have helped move the industry from black-and-white to color, and beyond.



Dave Friedley, vice-president and general manager, Tektronix Communications Group, accepted the award on behalf of Tektronix.